CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

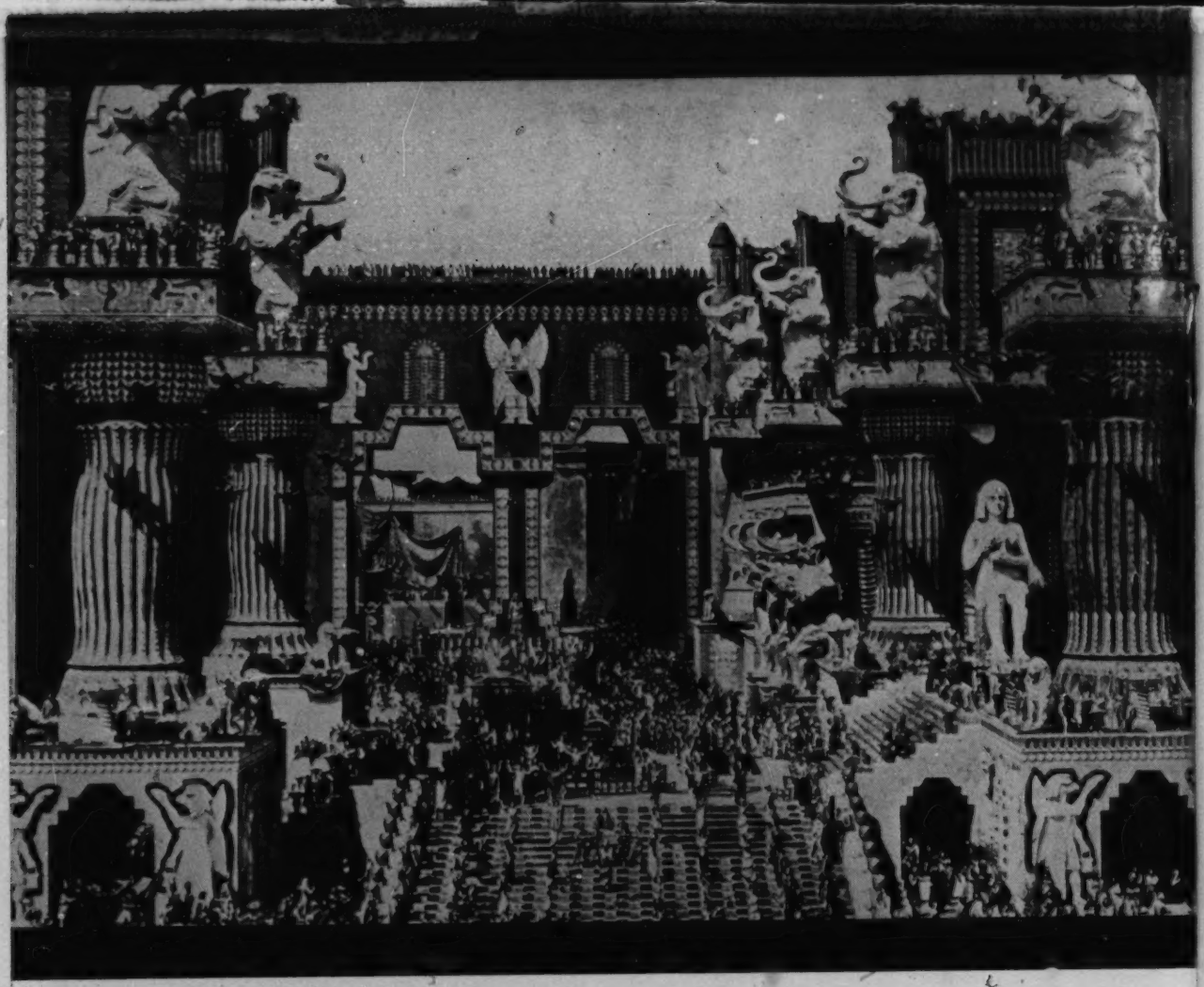
Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

The art of the FILM

An Exhibition organised by

★ THE ARTS COUNCIL OF GREAT BRITAIN

1945



Intolerance, directed by D. W. Griffith

(By courtesy of the American Museum of Modern Art)

Cover Still from *Ivan the Terrible* (Soviet Union)

(By courtesy of Soviet Film Agency)

The Art of the Film

THE ARTS COUNCIL OF GREAT BRITAIN

Made and printed in Great Britain by Lund Humphries & Co. Ltd., London and Bradford

The purpose of this brief survey is to introduce two exhibitions, one sent to this country by the Films Department of the American Museum of Modern Art, and the second assembled in Britain. The American exhibition covers the history of the cinema in the States from its birth as an experiment in photography and projection to its maturity as the largest single film industry in the world, a story of some fifty years' development. The Arts Council exhibition is on European film art 1920–45. It does not attempt to be an historical account of European cinema, but rather to show by means of a collection of film-stills some aspects of the work of the more important artists who have advanced the potentialities of the film as an art, or produced films of a high artistic quality.

The conception behind the planning of the two exhibitions is therefore different, though they can, seen together, throw considerable light on each other. The American film industry aims at supplying entertainment in every available world market. The European film industries work for more limited markets, but because of this have developed national styles of their own of great importance as contributions to the development of the film as a significant form of twentieth century artistic expression.

The American exhibition is self-explanatory, carrying its own descriptive titles on its panels. It is not therefore listed in this catalogue. The Arts Council exhibition covers a wider field, and it would have been impossible to include all the titles and descriptive matter on the panels without sacrificing a large number of the film-stills which are now included. These are therefore numbered individually on the panels, and credited on the list at the end of this catalogue.

A final important point is the limitation of film-stills as representing the art of the motion picture. The peculiar contribution of the film æsthetically to the technical aspect of artistic experience lies first in its actual motion on the screen, secondly in the variety of emphasis at its disposal in the selection of viewpoint from detail to long distance at each stage of its narration, and thirdly in the emotional and rhythmic effects which can be achieved by the timing of the individual shots on the screen and the order in which they are assembled, that is in the editing of the film. Almost nothing of these technical qualities can be conveyed by an exhibition of still photographs. They can only show something of the settings used, the photographic values in light and shade, an isolated moment in an actor's performance, the emphasis of a close-up or an unusual single shot. They cannot convey the dynamic of cinema, which is its continuity.

An exhibition of this character can however recall to the memory films which may never be seen again, and put films in an historical and artistic perspective which it is very difficult for the public to realise, subjected as it is to a constant stream of indifferent and bad films of no æsthetic significance whatever. The experimental film made abroad, the film shown once only and never revived, the documentary never shown at all in the commercial cinema, these may all be brought together and represented by stills in such an exhibition as this, along with acknowledged commercial successes which had also high artistic value.

It has however been possible in two instances to illustrate something of the structure of the motion picture. The famous Russian sequence of the Odessa steppes in *The Battleship Potemkin* is illustrated in some detail, and through the courtesy of the British Two Cities' Studios the Agincourt sequence from *Henry V* has been analysed and illustrated. These panels will be able to show more than the single still of the work that is involved in building up a film. But it is hoped that the single stills, or groups of photographs from one picture, will stir the memory, or where that is not possible show the remarkable range of subject which the film has achieved in the very short time it has been in existence as a serious art form.

The development of the art of the film

The film is an art which could not have come into existence without the invention of two machines, the motion picture camera and the projector. Public exhibitions of the work of these machines were first given at the close of last century. Pioneers in Britain, France, Germany, and America all produced similar apparatus at approximately the same time.

The film was in no sense an art to begin with. Its work was purely that of record, bringing short programmes of news events, comic turns, and eventually simple stories to the screen. As it was a curiosity in itself, little was thought of it except as a good means of making quick money. Before the last war Italy and France in particular seemed to take it more seriously and produced long and melodramatic historical films in which famous stars such as Sarah Bernhardt made gesticulating appearances. Directors like Will Barker were producing costume epics in Britain when the war came and closed down most European production.

The true art of the film found its first practitioner in D. W. Griffith of America, whose distinguished films *Birth of a Nation* and *Intolerance* were shown during the last war. His work did much to increase the prestige of the cinema which educated people had for the most part despised as worthless entertainment. Griffith's themes and stories are now outdated, but his treatment of them in terms of cinema revealed a mature knowledge of the potentialities of the screen. He realised that variety of distance and viewpoint were essential, and that visual excitement could be added to that of the story by the speed and variety of the cutting or assembly of the different picture-shots. From him not only were American films to learn their craft, but his work became the basis of the technique of the great Russian films made after the Revolution.

By the end of the war, America had virtually captured what world market there was, and her pictures have dominated the cinemas of Britain and many other countries ever since. Our own industry was not to produce feature films of significance until the sound film arrived ten years later.

It is therefore to America, Germany, Russia, and to a lesser extent to France and Sweden that we turn for new developments in the history of film art.

As soon as they had recovered sufficiently from the effects of the war, a number of European countries realised the importance the film could have in their national culture. In the case of Russia the industry was nationalised in 1919 and research stimulated. Germany subsidised her film industry in order to revive the sense of national prestige lost in defeat. Sweden had not been involved in warfare: she initiated a brief but important period of film-making which gave Greta Garbo, Victor Seaström, and Maurice Stiller to American cinema. Finally France produced a number of experimental film directors whose work was of the greatest importance in discovering the potentialities of the new art.

The Russian cinema was enlisted as an educational and propaganda medium. Historical films were made in the light of the Revolution. Work in industry and agriculture was dramatised to promote understanding and, it was hoped, co-operation. The fact that the film was being used in this way in Russia led to the most serious study of film-craft made during the silent period. Box-office and cheap entertainment values did not enter into Soviet considerations. The problem was how to make an art with its own eloquence so that it could become an agent of persuasion.

The great directors of this period were Eisenstein and Pudovkin. Two books by Pudovkin and one by Eisenstein have been published in English. Both stress that the art of editing or film assembly (montage) is the root of good cinema. Shots in themselves individually effective are ten times more so when assembled and timed carefully. Experiments were made in lighting, angle and close-up. Experiments were made in tempo and rhythm of movement within the single shot, and in the relation of movements of shots assembled in series. The famous Odessa steppes sequence from Eisenstein's *The Battleship Potemkin* is the best example of this work from the early years of the period: the procession of prayer for rain from Eisenstein's *The General Line* or the dream sequence in the prison cell from Romm's *The Ghost that Never Returns* show a smoothness and maturity which belong to the latter years of the twenties.

The more prominent directors became individual stylists of cinema. Eisenstein was impersonal as regards individuals: his feeling was rather for crowds, for individuals as a part of crowd movement. Pudovkin was sympathetic to individual psychology; he found it necessary to use trained actors whilst Eisenstein preferred to avoid them. Dovjenko

(*Arsenal*, *Earth*) developed a lyrical handling of people against natural backgrounds. Romm (*The Ghost that Never Returns*) used experimental distortions and photographic effects to reveal states of mind. Other important directors include Dziga-Vertov and Kuleshov for their experiments, Ermler (*Fragment of an Empire*), Turin (*Turksib*) and Alexandrov whose great work was to be done later.

Parallel with Russian development, Germany was creating her own school of directors. The famous *Cabinet of Dr. Caligari* made in 1919 by Wiene was symptomatic of two main characteristics of future German cinema: the constant use of neurotic and supernatural themes and the emphasis placed on setting and lighting in the photography. Though cutting plays a part in German cinema (Siegfried finding the dragon in the forest in Lang's *Nibelungenlied* or the murder in *Vaudeville* for example), it rarely played the dominant part. The beauty or effectiveness of the individual shot was Germany's main contribution to silent cinema. Her use of studio sets was without parallel. The most notable director of the early period was Fritz Lang: *Siegfried*, *Metropolis*, and *The Spy* established his power in handling elaborate sets, crowds and macabre, melodramatic situations. Among other important directors were Murnau (*The Last Laugh* and *Tartuffe*), Wiene (*Caligari*, *Hands of Orlac*), Pabst (*The Joyless Street*, *The Love of Jeanne Ney*), Galeen (*The Golem*, *The Student of Prague*), and Ruttmann (the documentary *Berlin*). Because of the German directors' emphasis on the individual shot, stills more readily illustrate their work than that of the Russians.

Early in the silent period it seemed as if Sweden would become a leading film-producing country, but America attracted away her two most important directors, Maurice Stiller (*The Atonement of Gosta Berling*) and Victor Seaström, and later her greatest actress Greta Garbo. After this, she ceased to produce films of great importance.

France, on the other hand, developed not a school of cinema, but a number of important and highly individual directors. The *avante garde* movement, though scarcely a school in any mature sense, was typical of French vitality and originality of expression. A number of young directors made films as cheap in production costs as they were complex in design and conception. Some of these films derived from experimental movements in the other arts such as the surrealist *Le Chien Andalou* (Bunuel), or the Freudian *Seashell and the Clergyman* (Germaine Dulac).

Others used fantastic themes to inspire curious images and continuity, such as Epstein in *The Fall of the House of Usher*. Others turned the photography of simple objects into elaborate abstract patterns as René

Clair did in *La Tour*. All this experiment gave many important directors a chance to learn the potentialities of the film without the restrictions of commercialised subjects and treatments.

Documentary film also developed early in France. The most important films were Cavalcanti's study of life in Paris *Rien que les Heures* and Epstein's *Finis Terræ* made on an island off Brittany. The dividing line between the *avant-garde* work and documentary might be drawn where the director begins to devote his experiments in technique to the development of a theme of human importance.

In the feature film there was similar diversity of imagination and talent. René Clair's social satire *The Italian Straw Hat* showed many of the qualities of humour and fantasy which were later to mature in his sound films. But the main achievements of the French feature film were to be in tragic subjects.

La Passion de Jeanne d'Arc directed by Karl Dreyer with Mme. Falconetti contained the greatest photographic studies of the silent period of French cinema. It concentrated rather on the individual picture than on dramatic cutting, but as an imaginative achievement it remained unrivalled. The other great dramatic film was Feyder's *Thérèse Raquin*, a psychological study made under German influence. Among other directors of importance at this time were Marcel l'Herbier (*Feu Mathias Pascal* and many films) and Abel Gance (*La Roue*, *Napoleon*). But the great period of French cinema was to come with the sound film.

The American cinema during the later silent period

The later films of Griffiths had little of the quality of *Birth of a Nation* and *Intolerance*. It is symptomatic of the American cinema that it has always tended to turn the artist to commercial account. The market for American pictures spread almost all over the world. In consequence, film rentals rose and the amount of money which could be spent on pictures became part of their publicity value. Instead of making films to satisfy a national public known to the directors and actors, the lowest common factor of entertainment was produced to satisfy a vast, unknown, unequally cultured audience. America therefore produced a technique the root of which was showmanship, based on a highly publicised star-system. Nevertheless, she had many great artists working for her, though their films were unequal in artistic achievement owing to constant compromise with box-office values. The individualists who

fought during this period for their own style of cinema as directors were Erich von Stroheim, Ernst Lubitsch, King Vidor, Josef von Sternberg, Robert Flaherty, and John Ford. James Cruze's *The Covered Wagon* was important for individual sequences of documentary style rather than for its conception as a whole.

Among the actors of significance were Mary Pickford, Douglas Fairbanks, and, more important than either, the producer-director-actor Charlie Chaplin. One of the greatest showmen of the period, famed for his production of the spectacular film so beloved for its extravagance of style and display of money, was Cecil B. De Mille (*The Ten Commandments*, *The King of Kings*). All these and a hundred others built up the ever-increasing supply of films from the States: America's own audience reached its peak in 1926 at 100 million seats sold weekly.

Lewis Jacobs in his brilliant book *The Rise of the American Film* summarises a substantial part of the post-war film product as "specialised in speed, spice, and spectacle". Lubitsch's films (*The Marriage Circle*, *Forbidden Paradise*, *Lady Windermere's Fan*) suited themselves to the period though their light and satiric touch kept them well above its lower manifestations, Whilst the exotic Rudolf Valentino swept the heart of American womanhood, Douglas Fairbanks made a remarkable series of escapist adventure films (*The Thief of Baghdad*, *Robin Hood*, *The Three Musketeers*). Von Stroheim on the other hand created great controversy by adopting a serious attitude to life in such films as *Foolish Wives* and *Greed*. The whimsicalities of Mary Pickford were outgrown by the sophistication of American and British life: the gangster and the harlot began to appear more frequently on the screen. Josef von Sternberg's studies of low life (*Underworld* and *The Docks of New York*) reflected a new, more realistic and a more sordid background. King Vidor in *The Crowd* made a powerful film on the social struggle of the individual against the mass.

It was typical also that Flaherty after making by himself *Nanook of the North*, a feature-length documentary of Eskimo life on the Hudson Bay, should have all his pictures for ten years more or less spoilt by others for commercial reasons until he was driven to Britain as an artistic refugee. It was typical also that the many directors and actors who had made distinguished films in Europe should direct mediocre productions in Hollywood after they reached there. Yet this makes the achievement of good films produced under such conditions all the more remarkable. And good films were after all produced by those with strong enough personality to call the right bluff with the producers and the public.

Sound and colour

The coming of sound in the late twenties and colour in the thirties both seemed at first to threaten the carefully developed pictorial and rhythmic values which were the basis of the silent film. Sound with its curiosity attraction led to the filming of plays and musicals with the camera acting merely as a recording medium. Sound seemed at first to do away with all the stress on cutting and the rhythm of movement and association which the advanced silent cinema had evolved. Colour with its harsh tones and blurred definition seemed to ruin all the lovely gradations of light and shadow which black and white photography possessed.

This was a fallacy. By the early thirties, directors in each of the main film-producing countries were experimenting with the three branches of sound: music, natural sounds, and the human voice. The scores to René Clair's early musicals, the reticent use of natural sound for tense dramatic effect in King Vidor's *Hallelujah*, Howard Hawk's *Scarface*, and the Russian *Deserter* (Pudovkin), and its experimental use in the British film *Blackmail* (Hitchcock) all showed what could be done when sound was used intelligently. In *The Front Page* (Milestone) the sound track was cut as easily and rapidly as the shots themselves. The effect of sound was to enhance the visual power of the film, not retard it. Used as a direct parallel to what was happening on the screen it made the picture more real and interesting: it did away with the eternal interruption of titles; lips which moved before spoke now. Used not as a direct parallel to the visual action on the screen, it opened up all sorts of possibilities of added æsthetic values, as when in Ekk's Russian film *A Road to Life* the sorrow of a crowd of people is expressed by the dying fall of escaping steam from a railway engine slowing down to a standstill.

Colour, once it began to be used intelligently and with restraint, and not exploited to hit the eye with a blaze of variable and vulgar exaggeration, was found to give a new depth to the picture, a subtler suggestion of perspective as well as a greatly enriched range of tone values. Colour has its dramatic as well as pictorial possibilities, and Eisenstein in his book *The Film Sense* has stressed its psychological associations.

As with sound, colour requires the reticent vision of the artist to use it appropriately and with the right economy of effect.

On the financial side, the expense of film production greatly increased with these new technical additions, which meant yet again that cinema prices rose and a greater demand was made on the resources of the box-office. This did not make it any easier for the artist in his eternal

compromise with commercial values. The language barrier also began with the sound film, which in turn greatly increased the importance of the national film industries on the Continent recording in French, German, and Russian for the most part, but also to a lesser extent in Czech, Hungarian and other languages. The American grip on the world market never relaxed, except in Central Europe under Nazi influence. American films were prepared in special titled versions, or were given a new sound track in the native tongue. America, therefore, lost comparatively little through the apparent difficulties of sound abroad, and as her showman-like qualities increased in such films as coloured musicals, her public widened. Her output and distribution remained the greatest in the world.

American cinema up to the war

The diversity and richness of American talent, continually supplemented from abroad, makes any adequate record in this space impossible. Great directors and actors continued to work with half their attention more often than not on box-office demands. Submerged in the routine of studio production it is difficult for the film stylist to remain unblemished.

Chaplin's remarkable technique, still essentially silent, survived into the sound period. The Marx Brothers turned from circus and music hall to contribute their subtle crazy art to a series of films. A few pictures of greatness, or at any rate of power and dignity, came from the serious branch of cinema, for example *The Good Earth* (Sydney Franklin), Dieterle's biographical pictures such as *Louis Pasteur* and *Emile Zola*, John Ford's *Informer* and *The Grapes of Wrath*, Howard Hawk's *Scarface*, William Keighley's *Green Pastures*, Fritz Lang's *Fury* and *You Only Live Once*, Milestone's *All Quiet on the Western Front* and *The Front Page*, Mervyn le Roy's *Little Cæsar* and *I am a Fugitive from a Chain Gang*, Alfred Santell's *Winterset*, King Vidor's *Hallelujah*, *Our Daily Bread*, and *The Citadel* (made in Britain), and William Wyler's *Dead End*.

Almost all these films reflected American life closely and truthfully and were important social documents as well as technically important films. But their number is painfully small compared with the thousands of films sold to the public during the dozen years before the war. But they, and some few others like them, together with the films mentioned below, stand for the best in American cinema. Their style is direct, their dialogue terse, idiomatic and forceful, their emotional values strongly brought out, their continuity, unless deliberately slowed for tension or

some other dramatic effect, unswerving and dynamic. What is mere slickness in a box-office picture becomes a superb economy in films of this stature.

Another branch of American cinema is romantic comedy with a range from hilarity to emotional seriousness. Frank Capra is the outstanding director of this type of film (*It Happened One Night*, *Mr. Deeds goes to Town*, and *You Can't Take it with You*). The apparent simplicity of speech and characterisation seemed the root of their charm, and many less original films had something of this quality, which became one of America's contributions to the cinema (*My Man Godfrey*, *Three Smart Girls*, the *Thin Man* and the *Topper* series, etc.)

Finally there are Walt Disney's cartoons with their imaginative technical virtuosity and their animals which make up a modern humanised folklore.

On the side of documentary, Pare Lorentz's work in *The Plough that Broke the Plains* and *The River* used a poetic, impressionistic approach to social problems. It was not until late in the war that America began to produce documentaries which could take their place in some numbers beside British documentary achievement. But the Luce publications financed *The March of Time* series which became for some years the best known film presentation of current events and social problems outside the newsreel itself.

European cinema before the war

The British film before the war can be divided into two branches, documentary and feature. Although the feature film, with some honourable exceptions, fell below even the American standard in its concessions to supposed public bad taste, British documentary, sponsored by the public relations sections of Government Departments or industrial undertakings, became and still is the leading school of its kind in the world.

The feature film was not unworthily represented by such pictures as *Blackmail*, *Farewell Again*, *The Private Life of Henry VIII*, *Rembrandt*, *Things to Come*, *Man of Aran*, *Sabotage*, *Victoria the Great*, *Pygmalion*, *The Citadel*, *Good-bye Mr. Chips* (the two latter made by American directors) and a few others. But the war years were to bring out the best in British cinema, making our product equal in quality, if not in quantity, to any made in the world.

In documentary ten years of steady experience in production and direction built up a small team of specialists who learnt how to use the

film without regard for box-office values, but only in the service of the subjects they had to cover. They were led initially in their approach to their work by the producer John Grierson, and learned their technique by the results of their own experiments, especially those of Cavalcanti who joined Grierson from France (*Coalface*), Basil Wright (*Song of Ceylon*), Paul Rotha (*Shipyard*, *Contact*), and Arthur Elton (*Housing Problems*). The brilliant *Secrets of Nature and Life* series (Bruce Woolfe, Percy Smith, Mary Field) commenced in 1920, were continued with great success. All this work was to stand Britain in good stead when the war came.

Germany made a few notable sound films before Hitler came to power and drove many of the best artists from the land. Notable films were Pabst's *Kameradschaft* and *Westfront* 1918, and Leontine Sagan's *Mädchen in Uniform*. Subsequently the Nazis made some extremely effective propaganda pictures of which one of the most notorious was *Baptism of Fire* about her attack on Poland. The film in Germany entered on its career as a weapon of war.

Among the smaller industries of Europe that of Czechoslovakia should not be overlooked. Her films had a poetic quality which permeated scripting, photography, and acting. Very few of them, however, were shown in Britain.

Russia turned serious attention to the development of sound, and slowly films by the major directors were released and exported. Notable first was Ekk's film *Road to Life:* then came Pudovkin's carefully constructed *Deserter*, work on which he describes in his book *Film Technique*. The experimentalist Dziga-Vertov used an interesting technique in *Three Songs of Lenin*. But the poetic eloquence of the old tradition of Russian cinema gradually gave ground before the more realistic technique of the newer directors who made films like *Chapaev* (Vassiliev brothers). Eisenstein left for South America to shoot the abortive *Que Viva Mexico*, which was eventually taken over and cut up by its North American promoters. Eisenstein returned to teach film students and make his great historical pictures *Alexander Nevski* and, during the war, *Ivan the Terrible*. Other great historical films were *Peter the Great* (Petrov), *Lenin in October* (Romm), and the *Maxim Gorki* series. Minkin and Rappoport's powerful propaganda film *Professor Mamlock* was widely shown in Britain. In *Schors* Dovzhenko made one of the finest films in Russian cinema.

France produced a magnificent series of films beginning with René Clair's musical fantasies made from 1930 onwards. A number of great directors emerged above the routine of commercial production: many made their films at an extraordinarily low cost. Their quality had a

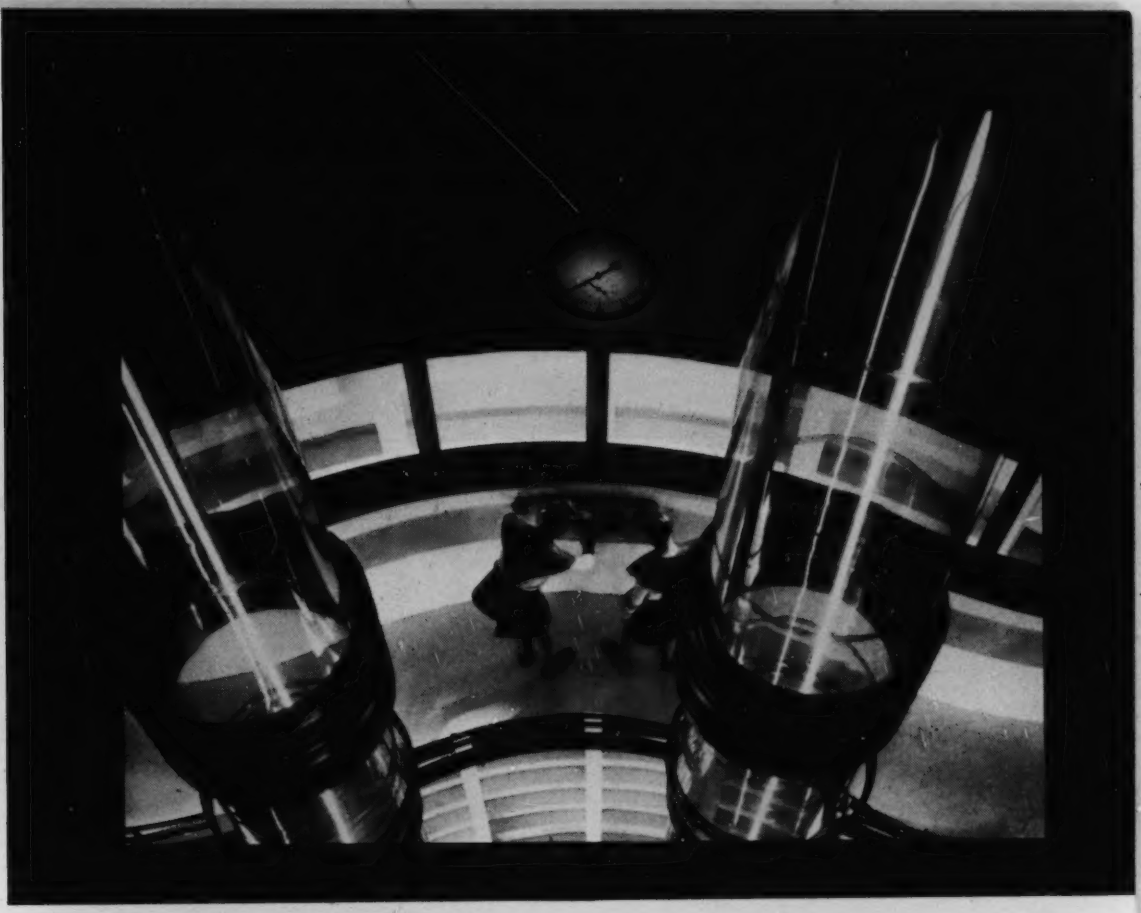
poetic, and at times, ironic realism. Several, like American films, used backgrounds of slum and tenement life. Though their philosophy was fatalistic, they realised the beauty of life and placed it in the heart of the tragic action of their films. Such were *Quai des Brumes* (Carné), *Crime et Châtiment* (Chénal), *Carnet de Bal* and *La Belle Equipe* (Duvivier), *Les Bas Fonds* and *La Grande Illusion* (Renoir), *Zéro de Conduite* and *L'Atalante* (Vigo). A type of comedy filled with irony was created by Guitry (*Roman d'un Tricheur*, *Ils étaient neuf Célibataires*), Feyder (*La Kermesse Heroique*), and Pagnol (*La Femme du Boulanger*). This great school of directors and actors was in part broken up by the Nazi occupation, during which a few only managed to maintain production, though the industry generally continued to flourish.

War-time film production in America and Europe

American production during the war years has been cut from five hundred to about three hundred features a year, but her documentary output rose as she came to realise the importance of the information film which Britain had already used to such good effect. The most progressive work in American cinema has been in this branch: her war record pictures in both black and white and colour are sensational in the film sense of the term (the Pacific films and *Report from the Aleutians*), whilst her simpler films of American life and social problems are interesting technically as well as factually (*Valley of the Tennessee*, for example). The superb picture of Mexican rural life *The Forgotten Village* (Steinbeck and Kline) was outstanding.

In the feature film it is again the individualists who have made the striking films within the framework of commercialism. The most notable experiments were made by Orson Welles in *Citizen Kane* and *The Magnificent Ambersons*, but these films stepped ahead of box-office intelligence, and it seems there will be no more. Other work of importance has been Chaplin's *Great Dictator*, Ford's films (*The Grapes of Wrath* in particular), Disney's feature-length films, and Preston Sturges's social satires, especially *Hail the Conquering Hero*. A remarkable contribution in film editing was Frank Capra's series of features made for the American Army on the history of the war.

During the occupation French directors managed to make some two hundred feature films. These must, of course, be sharply divided into films made under German influence and those in which the fine traditions of the best French cinema were maintained with integrity. To the



Things to Come. British, 1935

Rembrandt. British, 1936

The Man Who Knew Too Much. British, 1934

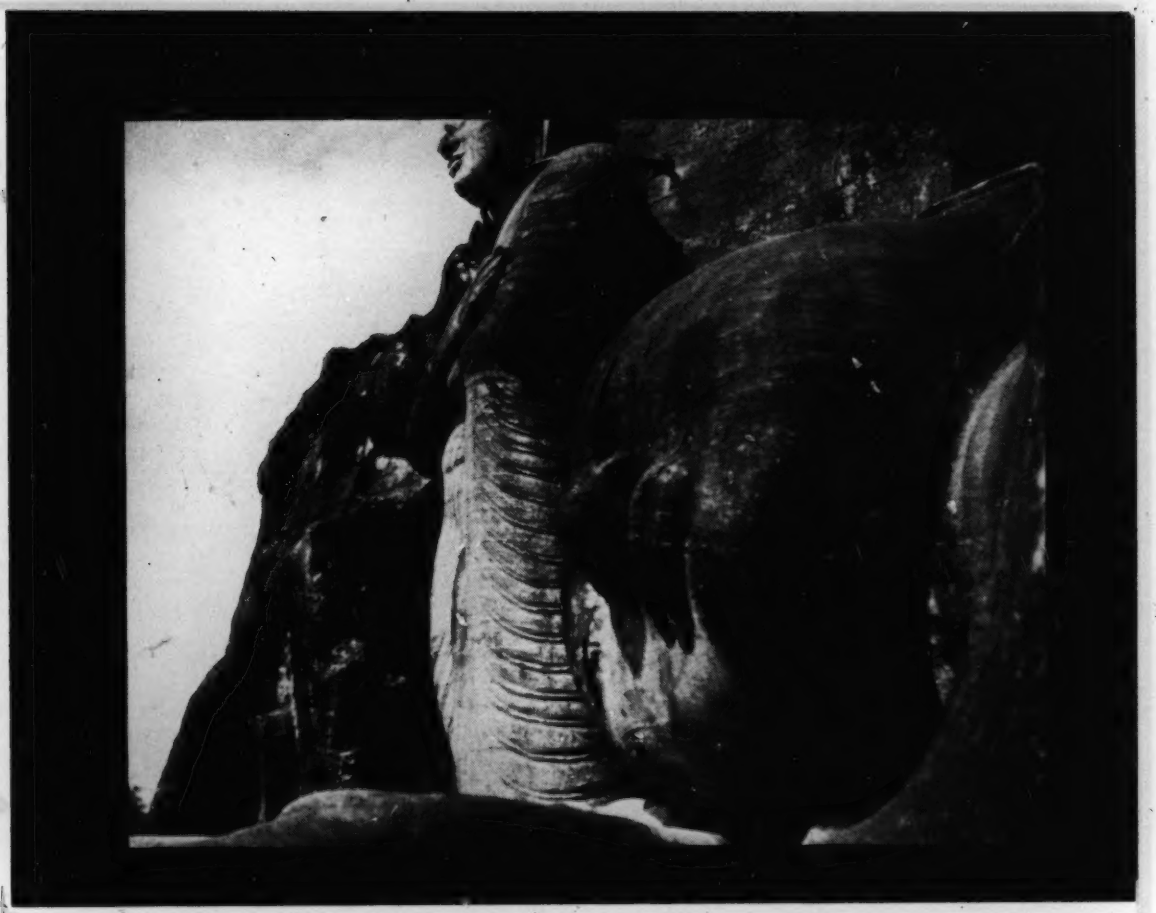
Pygmalion. British, 1938

The Stars Look Down. British, 1939

To-day We Live. British, 1937

Line to the Tschierva Hut. British, 1937

They Made the Land. British, 1938



Song of Ceylon. British, 1935

North Sea. British, 1938

In Which We Serve. British, 1942

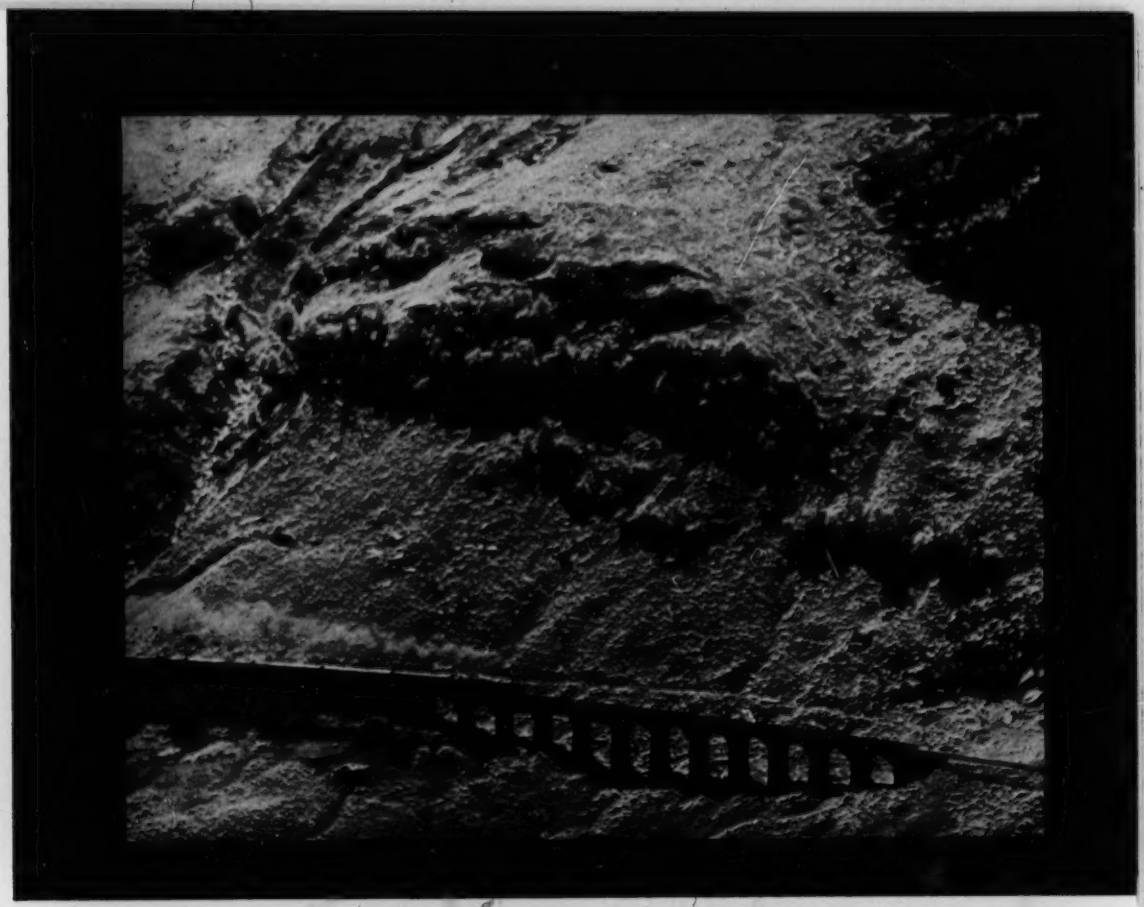
San Demetrio, London. British, 1943

Henry V. British, 1944

Millions Like Us. British, 1943

Out of Chaos. British, 1944

Coastal Command. British, 1942



Power for the Highlands. British, 1943

Naples is a Battlefield. British, 1944

Le Quatorze Juillet. French, 1932

The Golem. French, 1937

La Grande Illusion. French, 1937

L'Atalante. French, 1934

Waxworks. German, 1924

Secrets of the Soul. German, 1926

St. Wenceslaus. Czech, 1929

The Cabinet of Dr. Caligari. German, 1919

The Battleship Potemkin. Russian, 1925

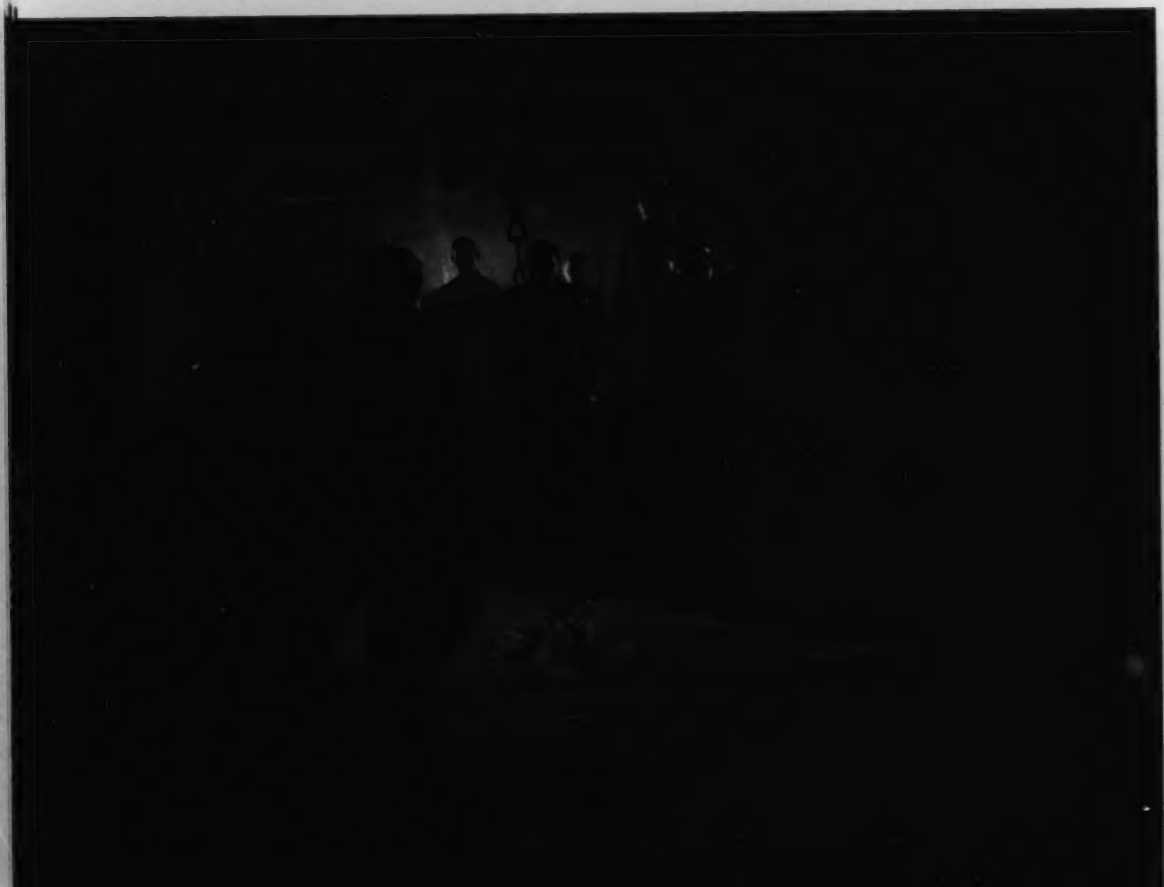
The General Line. Russian, 1929

The Three Songs of Lenin. Russian, 1934

The End of St. Petersburg. Russian, 1927

Peter the Great. Russian, 1939

The Childhood of Maxim Gorki. Russian, 1938



established reputations of Marcel Carné (*Les Visiteurs du Soir*) and Marcel l'Herbier (*La Nuit Fantastique*), newer directors such as Robert Bresson (*Les Anges du Péché*), Claude Autant-Lara (*La Mariage de Chiffon*), and Jean Delannoy (*L'Assassin a peur la Nuit*) must be added. The underground films, such as *Le Journal de la Résistance*, will remain a permanent historical record of the courage and astuteness of the French film technician.

The Russian studios, largely in the areas close to the German line or evacuated from territory actually invaded, had an incredibly difficult time. They maintained production, and their most notable work as it reached this country was in the form of record and newsreel. Each of the Allies seems to have vied with the other to produce the most close-to-action war material, but none has been so grim or so relentless about the facts of the German occupation than that of the Soviet cameramen. Among the most important films have been *One Day of War*, *Justice is Coming* (the Kharkov trial), and the newsreels of the final eviction of the Germans from the Russian cities. One masterpiece has come from the evacuated Kiev feature film studios on this theme, Mark Donskoy's *The Rainbow*. Many great Russian feature films have been shown in this country during the war, but most of them were made before the Nazis crossed the Soviet frontier. Eisenstein's historical masterpiece *Ivan the Terrible* has, however, only just been released abroad, and the magnificent stills from it conclude this exhibition of European film art.

At the commencement of the war, British film production changed considerably in character. The pre-war characteristic of the industry was speculative film-making to meet the quota obligations of the exhibitor, who had to show a proportion of British films each year. The result was a large output of cheap worthless pictures as against a small output of memorable films. Wartime shortages of labour and raw materials and the requisitioning of studios for storage as well as for official Government film-production drastically reduced the number of feature films produced, but at the same time the quality of those films made became proportionately higher.

In documentary, sponsorship by the Ministry of Information and the British Council, as well as by the Services for training and other purposes, led to a huge wartime output. Where the films were not shown in the cinemas themselves the Ministry and the Services organised their own scheme for exhibition on sub-standard projectors. The result was a national recognition of the film as a medium of information along with the Press and the radio. The subjects of these films ranged from simple instructionals on such matters as cooking or salvage to feature-length

studies of service life and organisation (*Target for To-night*, *Western Approaches*), or of social problems emphasized by the war (*Children of the City*, *The World of Plenty*). On the whole there was little time to experiment in new techniques, but films like *The World of Plenty* showed the versatility of the film in the statement of fact and argument, whilst the feature production of the Crown Film Unit showed what could be done to portray details of character-acting without the use of actors.

It was only natural that the feature film should turn to the war itself for its story material, and, because it was dealing with fact and not fiction, that something of the spirit of documentary should enter into its production. The difference of approach remained in the story-treatment of actuality, and on the stress laid on the individuals in the story who were of course played by professional actors. Some documentary directors themselves turned to feature work, such as Cavalcanti (*Champagne Charlie*) and Harry Watt (*Nine Men*). Not all important feature films dealt with the war. Many distinguished productions remained wholly fictional or historic (*Pastor Hall*, *Gaslight*, *Kipps*, *Thunder Rock*, *The Young Mr. Pitt*, *Major Barbara*, *This Happy Breed*, *Colonel Blimp*, or the incomparable *Henry V*). A very few, notably *The Stars Look Down*, dealt with social problems.

But the main scope of British films, whilst including these, extended to the great series of war films to which each of our major studios has contributed its titles. A number of directors, among them the late Leslie Howard, Thorold Dickinson, Anthony Asquith, Emeric Pressburger with Michael Powell, Charles Frend, Frank Launder with Sidney Gilliat, John Baxter, Carol Reed, Gabriel Pascal, and David Lean have contributed to this series of war pictures or to the making of other important films. The war films include *In Which We Serve*, *Millions Like Us*, *The First of the Few*, *Next of Kin*, *The Gentle Sex*, *The Lamp Still Burns*, *We Dive at Dawn*, *San Demetrio*, *London*, *The Way Ahead*, and *The Way to the Stars*.

The promise for British films is now rich. The accuracy, the emotional sincerity, the brilliant scripting and sensitive direction, the growing skill and assurance of our new generation of actors and actresses all point to a continued development of British film art in peacetime themes and stories. If this promise is fulfilled, then we shall have founded a form of national film expression equal in truth and penetration to the best expression of America, Russia and France.

ROGER MANVELL

London, *July* 1945

ACKNOWLEDGMENTS

The stills in the Arts Council Exhibition have come from a number of sources. We are greatly indebted to the following individuals, studios and organisations for the loan of stills, many of them now rare, and for permission to reproduce them.

C. Cattermoul, Esq. (France, 60–63).

R. Friedmann, Esq. (France, 17, 22; Germany, 5).

I. Goldsmith, Esq. (Britain, 78–83).

H. Marshall, Esq. (France, 29; Soviet Union, 1–4, 7, 11, 33, 34, 37, 45).

Paul Rotha, Esq. (France, 20, 23; Germany, 1, 20, 40; Soviet Union, 32, 41).

Dr. H. Wollenberg (Germany, 7, 9, 10, 16, 32, 41).

The National Film Library (Britain, 6–8, 14, 15, 17, 19, 22–24, 31, 34, 61, 62, 85–87, 90, 92, 93, 96, 100, 102, 103, 106, 107; France, 1–15, 18, 26, 30–45, 47, 48, 53–55; Germany, 3, 15, 22; Other European Countries, 1–3, 7–9, 12–14; Soviet Union, 5, 9, 42, 43, 52).

The Edinburgh Film Guild (Britain, 1, 2, 5, 9, 10, 12, 16, 18, 89, 91, 97–99, 101, 104; France, 16, 27, 28, 49, 50, 51; Germany, 2, 4, 8, 11, 13, 14, 19, 21, 24, 25, 33, 38, 39; Other European Countries, 6, 10, 11, 15–20; Soviet Union, 8, 10, 12, 47, 61).

The Soviet Film Agency (Soviet Union, 35, 36, 38–40, 44, 46, 48, 49, 51, 53–60, 62, 84).

Academy Cinema (France, 56–59, 64–67).

Studio One (France, 46, 52).

The Ministry of Information, Films Division (stills from British War-time Documentary).

Archers Film Productions, British National Films, Ealing Studios, G.B. Instructional Films, Gainsborough Studios, Two Cities Films (stills from their films as credited to them individually in the catalogue).

I would like also to acknowledge the care and skill of Mr. Cyril Arnold of Grape Street, London, who was responsible for the reproduction of the prints, often from extremely difficult originals. Finally I would like to thank Mrs. Rodgers of the Arts Council for her assistance throughout the months of preparation.

It should be noted that in the title-dating of the exhibition (1920–45) the year 1945 has been used for convenience only, and that only films released during the earlier months of the year have as a rule been included.

London, September 1945 ROGER MANVELL

The History of American Movies

An Exhibition assembled by the American Museum of Modern Art

Section One: Early Beginnings

Panel 1. The First Films.
Panel 2. From Box to Screen.

Section Two: Development from 1903 to 1918

Panel 3. *The Great Train Robbery*, 1903.
Panel 4. Development—*The Great Train Robbery*, Comedies.
Panel 5. The Early Animated Cartoon. Influence of the Stage.
Panel 6. Studios.
Panel 7. Griffith, Ince, Sennett.
Panel 8. *Birth of a Nation*, 1915.
Panel 9. Griffith—*Birth of a Nation*, *Intolerance*.
Panel 10. *Intolerance*, 1916.
Panel 11. Chaplin, Harold Lloyd, and Buster Keaton; Serials.
Panel 12. Chaplin.

Section Three: A World Industry

Panel 13. A World Industry. The Star System.
Panel 14. The Epic film. The Western.
Panel 15. *The Covered Wagon*, 1923.
Panel 16. Early Documentaries. Outstanding Films of the Nineteen-Twenties.
Panel 17. Fairbanks.
Panel 18. *The Thief of Bagdad*, 1924.

Section Four: The Sound Film

Panel 19. The Sound Film. The End of the Silent Era. Gangster Films.
Panel 20. The Street Scene, 1931.
Panel 21. Disney and the Animated Cartoon.
Panel 22. New Stars: Dietrich, Mae West, Gary Cooper.
Panel 23. Garbo.
Panel 24. Musicals.
Panel 25. The Film to-day.
Panel 26. Films of Fact. Later Documentaries. Newsreels.
Panel 27. Chicago Steel Riots, 1933.

Panel 28. The Peep Show. Nickelodeons. Movie Theatres.
Panel 29. Production.

European Film Art, 1920-45

An Exhibition assembled by the Arts Council of Great Britain

GREAT BRITAIN

British Pre-war Feature Films

1. *Dance Pretty Lady.* Anthony Asquith. B.I.P., 1932.
2. *The Edge of the World.* Michael Powell. Rock Studios, 1937.
3. *Blackmail.* Alfred Hitchcock. B.I.P., 1929.
4. *Rhodes of Africa.* Berthold Viertel. G.B., 1936.
5. *Tell England.* Anthony Asquith. B.I.P., 1930.
6. *For Ever England.* Walter Forde. G.B., 1935.
7–8. *The Man who Knew too Much.* Alfred Hitchcock. G.B., 1934.
9. *Man of Aran.* Robert Flaherty. Gainsborough, 1934.
10. *Cottage on Dartmoor.* Anthony Asquith. B.I.P., 1928.
11. *Fire over England.* William K. Howard. Pendennis, 1937.
12. *The Private Life of Henry VIII.* Alexander Korda. London Films, 1934.
13. *Victoria the Great.* Herbert Wilcox with Anna Neagle. Imperator, 1937.
14. *The Robber Symphony.* Friedrich Feher. Concordia, 1936.
15. *Rembrandt.* Alexander Korda. London Films, 1936.
16. *Victoria the Great.* Herbert Wilcox. Imperator, 1937.
17. *Pygmalion.* Anthony Asquith and Leslie Howard. Gabriel Pascal, 1938.
18. *Farewell Again.* Tim Whelan. Pendennis, 1937.
19. *The Great Barrier.* Milton Rosmer. G.B., 1937.
20. *The Ghost Goes West.* René Clair. London Films, 1935.
21–22. *Things to Come.* W. C. Menzies. London Films, 1935.
23. *Elephant Boy.* Robert Flaherty. London Films, 1936.
24. *Jamaica Inn.* Alfred Hitchcock. Pommer-Laughton Prod., 1939.

25. *In Which We Serve.* Noel Coward and David Lean. Two Cities Films, 1942.
26. *The Bells Go Down.* Basil Dearden. Ealing Studios, 1943.
27–28. *The Foreman Went to France.* Charles Frend. Ealing Studios, 1942.
29–30. *Forty-ninth Parallel.* Michael Powell. Ortus Films, 1941.
31. *Squadron Leader X.* Lance Comfort. R.K.O. Radio British, 1942.
32. *One of Our Aircraft is Missing.* Michael Powell. Brit. Nat., 1942.
33. *Close Quarters.* Jack Lee. Crown Film Unit, 1943.
34. *Pastor Hall.* Roy Boulting. Charter Films, 1940.
35A, B, C *The Gentle Sex.* Leslie Howard with Rosamund John. Two Cities—Concanen, 1943.
36. *We Dive at Dawn.* Anthony Asquith. Gainsborough, 1943.
37. *The Way to the Stars.* Anthony Asquith and Anatole de Grunwald with Douglass Montgomery and Rosamund John. Two Cities Films, 1945.
38. *Waterloo Road.* Sidney Gilliat with John Mills. Gainsborough, 1945.
39–40. *Nine Men.* Harry Watt. Ealing Studios, 1943.
41–42. *Millions Like Us.* Frank Launder and Sidney Gilliat. Gainsborough, 1943.
43. *The Silver Fleet.* V. C. Sewell and G. Wellesley with Ralph Richardson. Independent Producers, 1943.
44–45. *The Way Ahead.* Carol Reed with David Niven. Two Cities, 1944.
46–47. *The Life and Death of Colonel Blimp.* Michael Powell and Emeric Pressburger with Roger Livesey. Archers, 1943.
48–49. *A Canterbury Tale.* Michael Powell and Emeric Pressburger. Archers, 1944.
50. *Major Barbara.* Gabriel Pascal. Pascal Productions, 1941.
51–52. *Johnny Frenchman.* Charles Frend. Ealing Studios, 1945.
53–55. *The Proud Valley.* Pen Tennyson. Ealing Studios, 1940.
56–57. *They Came to a City.* Basil Dearden. Ealing Studios, 1944.
58. *The Common Touch.* John Baxter. Brit. Nat., 1941.
59. *Shipbuilders.* John Baxter. Brit. Nat., 1943.
60A, B. *The Man in Grey.* Leslie Arliss with James Mason and Margaret Lockwood. Gainsborough, 1943.

61–62. *Gaslight.* Thorold Dickinson. Brit. Nat., 1940.

63. *Blithe Spirit.* David Lean with Kay Hammond. Two Cities, 1945.

64. *A Place of One's Own.* Bernard Knowles. Gainsborough, 1944.

65. *Kipps.* Carol Reed. 20th Century Fox British, 1941.

66. *The Halfway House.* Basil Dearden with Françoise Rosay. Ealing, 1944.

67. *Fiddlers Three.* Harry Watt. Ealing Studios, 1944.

68–69. *Champagne Charlie.* Cavalcanti with Tommy Trinder. Ealing, 1944.

70–71. *Fanny by Gaslight.* Anthony Asquith. Gainsborough, 1944.

72–77. *San Demetrio, London.* Charles Frend. Ealing Studios, 1943.

78–83. *The Stars Look Down.* Carol Reed with Michael Redgrave and Nancy Price. Grafton Films, 1939.

British Pre-war Documentary Films

84. *Windmill in Barbadoes.* Basil Wright. E.M.B., 1933.

85. *Coalface.* John Grierson and Cavalcanti. Empo., 1935.

86. *Industrial Britain.* Robert Flaherty and John Grierson. E.M.B., 1933.

87. *They Made the Land.* Mary Field. G.B.I., 1938.

88. *Telephone Workers.* Stuart Legg. G.P.O., 1933.

89–90. *Shipyard.* Paul Rotha. G.B.I., 1935.

91. *Song of Ceylon.* Basil Wright, 1935.

92. *Pett and Pott.* Cavalcanti. G.P.O., 1934.

93–94. Development of a Chick and Head of a Waterflea. J. V. Durden and F. Percy Smith. From *Secrets of Life* series. G.B.I., (1933–). Previous series called *Secrets of Nature* began 1919 (B.I.F.).

95. *Enough to Eat.* Edgar Anstey. Brit. Com. Gas Assoc., 1936.

96. *North Sea.* Harry Watt. G.P.O., 1938.

97–98. *The Face of Britain.* Paul Rotha. G.B.I., 1935.

99. *Aero-Engine.* Arthur Elton. E.M.B., 1934.

100. *Housing Problems.* Arthur Elton and Edgar Anstey. Brit. Com. Gas Assoc., 1935.

101. *Line to the Tschierva Hut.* Cavalcanti. G.P.O., 1937.

102. *B.B.C., the Voice of Britain.* Stuart Legg. G.P.O., 1935.

103. *Chapter and Verse.* Stanley Hawes. Strand, 1936.
104. *Contact.* Paul Rotha. B.I.F., 1933.
105. *Rising Tide.* Paul Rotha. G.B.I., 1934.
106. *To-day We Live.* R. I. Grierson and Ralph Bond. Strand, 1937.
107. *Granton Trawler.* Edgar Anstey. E.M.B., 1934.

British War-time Documentary Films

108. *Night Shift.* J. Chambers. Paul Rotha Productions, 1942.
109. *The Silent Village.* Humphrey Jennings. Crown, 1943.
110–111. *Greek Testament.* Cavalcanti. Ealing Studios, 1943.
112. *The Crofters.* Ralph Keene. Green Park, 1944.
113. *Control Room.* Geoffrey Bell. Shell Film Unit, 1943.
114. *Tyneside Story.* G. Gunn. Spectator, 1944.
115. *Britain Can Take It.* Harry Watt. Crown, 1940.
116. *The Fires were Started.* Humphrey Jennings. Crown, 1943.
117–119. *Our Country.* John Eldridge and Donald Taylor. Strand, 1945.
120. *Power for the Highlands.* Jack Chambers. Rotha Productions, 1943.
121. *Children of the City.* Budge Cooper. Rotha Productions, 1944.
122. *Out of Chaos.* Jill Craigie. Two Cities Films, 1944.
123. *The World of Plenty.* Paul Rotha Productions with Sir John Boyd Orr, 1943.
124. *Land Girl.* J. Page. Paul Rotha Productions, 1941.
125. *Coastal Command.* Jack Holmes. Crown, 1942.
126. *Britain Can Take It.* Harry Watt. Crown, 1940.
127. *Naples is a Battlefield.* Service Film Units, 1944.
128. *Merchant Seamen.* Jack Holmes. Crown, 1941.
129. *Left of the Line.* Service Film Units, 1944.
130. *The Crofters.* Ralph Keene. Green Park, 1944.
131. *The Harvest Shall Come.* Realist Film Unit, 1942.
132. *Spring on the Farm.* Ralph Keene. Green Park, 1942.
133. *The Nine Hundred.* Service Film Units, 1945.

Panel from *Henry V.*

Consisting of stills from the Agincourt sequence. Laurence Olivier. Two Cities Films, 1944.

The Avant-Garde Film: Experimental Cinema

1–15. *The Seashell and the Clergyman.* Germaine Dulac, 1927.
16. *Night on a Bare Mountain.* C. Parker and Alexieff, 1934.
17. *The Fall of the House of Usher.* Jean Epstein, 1927.
18. *Le Chien Andalou.* Luis Bunuel, 1928.
19. *Le Sang d'un Poète.* Jean Cocteau, 1931.

Early French Cinema: 1920 to René Clair

20. *Rien Que les Heures.* Alberto Cavalcanti. Néofilm, 1926.
21. *En Rade.* Alberto Cavalcanti. Néofilm, 1927.
22–23. *La Passion de Jeanne D'Arc.* Karl Dreyer with Mme. Falconetti, 1928.
24. *La Roue.* Abel Gance with Séverin-Mars, 1921.
25. *Thérèse Raquin.* Jacques Feyder. Défu Film, 1927.
26. *Feu Mathias Pascal.* Marcel l'Herbier, 1925.
27. *The Virtuous Isidore.* Bernard Deschamps with Fernandel. Comptoir Français, 1932.
28. *Le Quatorze Juillet.* René Clair. Tobis, 1932.
29. *The Italian Straw Hat.* René Clair. Albatros-Sequana, 1927.
30. *A Nous la Liberté.* René Clair. Tobis, 1931.
31. *Le Dernier Milliardaire.* René Clair. Pathe Nathan, 1934.

Later French Feature Films

32. *Crime et Châtiment.* P. Chénel. Générale, 1935.
33. *Mayerling.* Anatole Litvak with Danielle Darrieux. Nero, 1936.
34. *Le Bonheur.* Marcel l'Herbier with Charles Boyer. Pathe, 1935.
35. *Le Joueur d'Echecs.* Jean Dréville. Société Vega, 1938.
36–37. *La Kérmesse Héroïque.* Jacques Feyder. Films Sonores Tobis, 1936.
38. *La Marseillaise.* Jean Renoir with Louis Jouvet. Réalisations d'Art Cinématographique, 1937.
39. *The Golem.* Julien Duvivier with Harry Baur. (Made in Czechoslovakia, 1937.)
40–41. *Amphitryon.* Reinhold Schünzel. (Made in Germany, Ufa, 1935.)

42. *La Mort du Cygne.* Jean Benoît-Lévy and Marie Epstein. E.S.A. des Films Victoria, 1937.
43. *La Belle Equipe.* Julien Duvivier. Ciné-Arys, 1938.
44. *Pêpé le Moko.* Julien Duvivier. Paris Film Productions, 1937.
45. *Prison Sans Barreaux.* Leonide Moguy. C.I.P.R.A., 1938.
46. *Le Jour se Lève.* Marcel Carné. Film Sigma, 1939.
47. *Le Quai des Brumes.* Marcel Carné. Films Victoria, 1938.
48. *La Grande Illusion.* Jean Renoir. Réalisations d'Art Cinématographique, 1937.
49. *Zéro de Conduite.* Jean Vigo. Franco Film Aubert, 1933.
50–51. *L'Atalante.* Jean Vigo. Franco Film Aubert, 1934.
52. *Le Fin du Jour.* Julien Duvivier. Francinex, 1939.
53. *La Bête Humaine.* Jean Renoir. Paris Film Production, 1938.
54–55. *Un Carnet de Bal.* Julien Duvivier. Paris Export, 1937.

French Films Made During the German Occupation

56. *Les Anges du Péché.* Robert Bresson.
57. *L'Eternel Retour.* Jean Delannoy.
58. *Monsieur la Souris.* Lacombe with Raimu.
59. *Adieu . . . Leonard.* Pierre Prevert.
60. *Le Bossu.* Jean Delannoy with Pierre Blanchar.
61. *Les Enfants du Paradis.* Marcel Carné.
62–64. *Les Visiteurs du Soir.* Marcel Carné.
65. *L'Assassinât du Père Noël.* Christian Jaque with Raimu.
66. *La Vie de Bohême.* Marcel l'Herbier.
67. *Les Inconnus dans la Maison.* Decoin with Raimu.

GERMANY

German Film Production: Silent Period

1. *The Hands of Orlac.* Robert Wiene with Conrad Veidt. Pan-film, 1924.
2. *Siegfried.* Fritz Lang. Decla-Bioscope, 1923.
3. *Waxworks.* Paul Leni with Conrad Veidt. Viking Film, 1924.
4. *Dr. Mabuse.* Fritz Lang. Decla-Bioscope, 1922.
5. *The Student of Prague.* Henrik Galeen. Sokol Film, 1926.
6. *The Cabinet of Dr. Caligari.* Robert Wiene with Conrad Veidt. Decla Film, 1919.

7. *Fridericus Rex.* Von Cserepy. Ufa-Cserepy, 1923.
8–9. *The Golem.* Henrik Galeen. Ufa, 1920.
10. *Siegfried.* Fritz Lang. Decla-Bioscope, 1923.
11. *The Student of Prague.* Henrik Galeen. Sokol Film, 1926.
12. *Cinderella.* Ludwig Berger. Decla-Bioscope, 1923.
13. *The Love of Jeanne Ney.* G. W. Pabst. Ufa, 1927.
14. *Secrets of the Soul.* G. W. Pabst with Werner Kraus. Ufa, 1926.
15. *The Last Laugh.* F. W. Murnau. Ufa, 1925.
16. *Nju.* Paul Czinner with Elizabeth Bergner. Rimax, 1924.
17. *The Love of Jeanne Ney.* G. W. Pabst. Ufa, 1927.
18. *Überfall* (Accident). Erno Metzner, 1929.
19. *Faust.* F. W. Murnau with Emil Jannings. Ufa, 1926.
20. *Berlin.* Walther Ruttmann. Fox-Europa, 1927.
21. *The Spy.* Fritz Lang. Ufa, 1928.
22. *Vaudeville.* Erich Pommer and E. A. Dupont with Emil Jannings. Ufa, 1925.
23. *Pandora's Box.* G. W. Pabst. Nerofilm, 1928.
24. *The Student of Prague.* Henrik Galeen. Sokol Film, 1926.
25. *Manon Lescaut.* Arthur Robison. Ufa, 1926.
26. *Tartuffe.* F. W. Murnau with Emil Jannings. Ufa, 1925.
27–31. *Metropolis.* Fritz Lang. Ufa, 1926.
32. *The Woman in the Moon.* Fritz Lang. Ufa, 1929.

German Film Production: Sound Period (before the Nazi Regime)

33. *The Blue Light.* Leni Riefenstahl. Sokol, 1933.
34. *The Blue Angel.* Josef von Sternberg with Marlene Dietrich. Ufa, 1930.
35. *West Front* 1918. G. W. Pabst. Nerofilm, 1930.
36–37. *M.* Fritz Lang with Peter Lorre. Nerofilm, 1932.
38. *Don Quixote.* G. W. Pabst with Chaliapine. (Made in France), 1933.
39. *The Blue Light.* Leni Riefenstahl. Sokol, 1933.
40. *Kameradschaft.* G. W. Pabst. Nerofilm, 1932.
41. *The Flute Concert of Sans Souci.* Gustav Uckicky. Ufa, 1931.
42. *The Threepenny Opera.* G. W. Pabst. Nerofilm, 1931.
43. *Girls in Uniform.* Leontine Sagan. Deutsche Filmemeinschaft, 1931.
44. *Kameradschaft.* G. W. Pabst. Nerofilm, 1932.

OTHER EUROPEAN COUNTRIES

1. *Dead Water.* Gerard Rutten. Dutch, Nederlandsche Film gemeenschap, 1934.
2. *Arne's Treasure.* Mauritz Stiller. Swedish, 1919.
3. *Rain.* Joris Ivens. Dutch, 1928.
4. *Dead Water.* Gerard Rutten. Dutch, Nederlandsche Film gemeenschap, 1934.
5. *The Atonement of Gosta Berling.* Mauritz Stiller with Greta Garbo. Swedish, 1924.
6. *Philips Radio.* Joris Ivens. Dutch, 1930.
7. *The New Earth.* Joris Ivens. Dutch, 1931.
8. *Haxen.* B. Christensen. Swedish, 1922.
9. *The Atonement of Gosta Berling.* Mauritz Stiller with Greta Garbo. Swedish, 1924.
10. *Philips Radio.* Joris Ivens. Dutch, 1930.
11. *Une Idylle à la Plage.* Henri Storck. Belgian, 1930.
12. *Ekstase.* Gustav Machatý. Czech, 1933.

13–14. *Hortobagy.* Georg Höllering. Hungarian, 1936.

15. *St. Wenceslaus.* J. S. Kolár. Czech, 1929.
16. *From Saturday to Sunday.* Gustav Machatý. Czech, 1931.
17. *The Good Soldier Schweik.* Mac Frič. Czech Gloriafilm, 1931.
18. *God's Mills.* J. Medeotti-Boháč. Czech, 1928.

19–20. *Tonischa.* Karel Anton. Czech Antonfilm, 1929.

SOVIET UNION

Russian Films: Silent Period

1–4. *Earth.* A. Dovzhenko. Vufku, 1930.

5–6. *October.* S. M. Eisenstein. Sovkino, 1928.

7. *Fragment of an Empire.* F. Ermler. Sovkino, 1929.

8–9. *The End of St. Petersburg.* V. I. Pudovkin. Mejrabpom-Russ, 1927.

10. *Turksib.* V. Turin. Vostokfilm, 1928.

11–12. *The General Line.* S. M. Eisenstein and G. Alexandrov. Sovkino, 1929.

13–31. From the Odessa Steps sequence in *The Battleship Potemkin.* S. M. Eisenstein. 1st Studio, Goskino 1925.

32. *Mother.* V. I. Pudovkin. Mejrabpom-Russ, 1926.
33. *The Ghost that Never Returns.* M. Romm. Sovkino, 1929.
34. *October.* S. M. Eisenstein. Sovkino, 1928.

35. *We from Kronstadt.* E. Dzigan and Vishnevsky. Mosfilm, 1936.
36–37. *The Childhood of Maxim Gorki.* Mark Donskoi. Children's Film Studio, 1938.
38–40. *Shors.* A. Dovzhenko. Ukrainfilm Studio, 1939.
41–42. *Deserter.* V. I. Pudovkin. Mezhrabpomfilm, 1934.
43. *Professor Mamlock.* A. Minkin and Rappoport. Lenfilm, 1939.
44. *Lenin in October.* M. Romm. Mosfilm, 1938.
45. *Chapayev.* Vassiliev Brothers. Lenfilm, 1935.
46. *The Baltic Deputy.* Alexander Zharki and Joseph Heifetz. Lenfilm, 1937.
47. *The Three Songs of Lenin.* Dziga-Vertov. Mezhrabpomfilm, 1934.
48. *Amengeldy.* M. Levin. Leningrad Film Studios, 1938.
49. *Jubilee.* G. Levkoyev. Moscow Film Studios, 1944.
50. *The Road to Life.* Nikolai Ekk. Mejrabpom-Russ, 1931.
51. *Valley of the Alamasses.* V. Schneiderov. Children's Film Studios, Moscow, 1937.
52. *Storm.* V. Petrov. Mejrabpomfilm, 1934.
53. *The Rainbow.* Mark Donskoi and R. Perelstein. Kiev Studios, Ashabad, 1944.
54. *Land of Toys.* S. Obratsov. Mosfilm, 1940.
55. *The New Gulliver.* Ptushko. Mosfilm, 1934.
56. *The Magic Seed.* S. M. Eisenstein. Moscow Film Studios, 1941.
57–59. *George Saakadze.* Gedevanishvili and Sanov. Tbilisi Studio, 1942.
60. *The Magic Seed.* S. M. Eisenstein. Moscow Film Studios, 1941.
61. *Jazz Comedy.* G. Alexandrov. Sovkino, 1935.
62. *The New Gulliver.* Ptushko. Mosfilm, 1934.
63. *Volga–Volga.* G. Alexandrov. Mosfilm, 1937.
64. *The Circus.* G. Alexandrov. Mosfilm, 1936.
65–70. *Alexander Nevski.* S. M. Eisenstein. Mosfilm, 1938.
71–74. *Peter the Great.* V. Petrov. Lenfilm, 1939.
75–84. *Ivan the Terrible.* S. M. Eisenstein. Alma-Ata Studios, 1945.

The Arts Council is grateful to Mr. Roger Manvell, the distinguished film critic and author of the recent Pelican book, *Film*, for arranging the European section of this exhibition. The title panel was designed by Mr. Paul Sherriff, who also designed the panel of "stills" from *Henry V* with the help of Mr. Reginald Beck.

The Council has further to record its gratitude to the Museum of Modern Art, New York, for allowing it to include *The History of American Movies* in this exhibition.

Birth of a Nation, directed by D. W. Griffith

(By courtesy of the American Museum of Modern Art)

Other Arts Council Exhibitions

ORIGINAL PAINTINGS AND DRAWINGS

Some Acquisitions of the Walker Art Gallery
Recording Britain (two collections)
Portraits and Portrait Groups
British Drawings from the Tate Gallery
Contemporary Paintings (fourth exhibition)
The Tate Gallery's War-time Acquisitions
Dutch Paintings of the 17th century
Royal Academy Exhibition 1945 (selection)

REPRODUCTIONS, PRINTS, ETC.

Blake's Illustrations to the Book of Job
Holbein
American Paintings
Hogarth and the English Caricature
National Buildings Record
The Artist at Work
Clowns and Comics
Colour and Pattern in India
French Book Illustrations, 1895-1945
Chinese Woodcuts
History of Photography
What is Modern Painting?

The Arts Council of Great Britain

9 BELGRAVE SQUARE, LONDON, S.W.1

Sloane 0421